



UMS PRESENTS

# LOS ANGELES GUITAR QUARTET

John Dearman  
William Kanengiser  
Scott Tennant  
Matthew Greif

Thursday Evening, April 10, 2014 at 8:00  
Michigan Theater • Ann Arbor

**65th Performance of the 135th Annual Season**

Photo: Los Angeles Guitar Quartet; photographer: Marc Rouve.

## PROGRAM

*Michael Praetorius,**Arr. John Dearman***Dances from *Terpsichore***

Bransle de la Torche

Volte I

Bourée I &amp; II

Courante I

Courante II

Ballet

Gavottes I, II, III, &amp; VI

Volte II

*Igor Stravinsky,**Arr. William Kanengiser***Pulcinella Suite**

Sinfonia (Overture)

Serenata: Larghetto

Toccata: Allegro

Gavotta: Allegro moderato

Vivo

Minuetto: Molto moderato / Finale: Allegro assai

*Franz Liszt,**Arr. W. Kanengiser/Jon Minei***Hungarian Rhapsody No. 2**

Lassan

Friska

## INTERMISSION

Ian Krouse

## Music in Four Sharps (On John Dowland's *Frog Galliard*)

### World Tour

W. Kanengiser

#### Gongan\*

Gerald Garcia

#### Spring Snow\*

Horacio Salinas,

Arr. Scott Tennant

#### La Fiesta de la Tirana

Baden Powell de Aquino,

Arr. Marcus Tardelli

#### Samba Novo

Scott Tennant/Simon Jeffes

#### Celtic Fare\*

Daya's Spin

Music for a Found Harmonium/The Cat-Cow Reel

\*written for LAGQ

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For more information, please visit the Los Angeles Guitar Quartet online at [www.lagq.com](http://www.lagq.com).

The Los Angeles Guitar Quartet records for Telarc International.

The Los Angeles Guitar Quartet uses Neumann microphones.

The Los Angeles Guitar Quartet is managed by Frank Salomon Associates.

## Dances from *Terpsichore*

Michael Praetorius

Born February 15, 1571 in Thuringia, Germany

Died February 15, 1621 in Wolfenbüttel

Arr. John Dearman

Michael Praetorius (born Michael Schultze) collected and arranged hundreds of popular dances into this collection, named for the Greek muse of dance. Most of the pieces are set for four or five players of unspecified instrumentation, or in the words of Praetorius, “several persons with all sorts of instruments.” John Dearman’s colorful arrangement for four guitars draws its inspiration from the seminal version by David Munrow, utilizing a wide array of sounds and textures to bring the music to life. The dances presented here represent a typical sampling of dances of the early 17th century, in alternating duple and triple meters. The “Bransle” (brawl) is of French origin and has a rustic character. “Volte” (jump) is a wild dance in three, in which a male dancer tosses his female partner high into the air. It was banned for a time from the French Court for its impropriety. The “Bourrée” is counted in four, with the phrases beginning on the fourth beat. “Courantes” (running) appear here in a variety of styles, one fluid and peaceful, the other more rhythmic and vigorous. “Ballet” is a piece in duple meter of moderate tempo, with a tuneful quality. The “Gavotte” here is actually a series of short Gavottes strung together, much like the more familiar Baroque Gavottes, comprising a series of related musical episodes. The set finishes with a final “Volte,” even more jaunty than the first.

## Pulcinella Suite

Igor Stravinsky

Born June 17, 1882 in Oranienbaum, Russia

Died April 6, 1971 in New York

Arr. William Kanengiser

In 1919, following the successes of Igor Stravinsky’s collaborations with Les Ballets Russes (*The Firebird*, *Petrushka*, and *The Rite of Spring*), Serge Diaghilev proposed that Stravinsky compose a new score based on the music of Baroque composer Giovanni Battista Pergolesi (1710–1736). Based on characters from the Italian *commedia dell’arte*, the ballet also featured set designs by Pablo Picasso. Stravinsky’s settings of these delicate and graceful dances marked the composer’s first venture into neo-classicism, a style that would become a hallmark of his later works. While his arrangements avoided the use of modernism in general, Stravinsky insinuated his personal style here and there, most notably in the bi-tonality of the “Minuet” and polyrhythms in the rousing “Finale.” He must have been very pleased with his simple and precise adaptations of these Italian dances; in 1922 he created an 11-movement concert suite drawn from this score, and later adapted it for violin and piano in the *Suite Italienne*.

The seven movements adapted here for guitar quartet attempt to maintain the crystalline sonorities of Stravinsky’s orchestration, while exploring the inherent folkloric qualities of the guitar’s colors. The “Overture” utilizes a treble-dominated texture, with continuo-like chord voicings in the accompaniment, while the rustic violin solos are captured with the use of open-string strums. Working at the extremes of the guitar’s tessitura, high harmonics imitate the open harmonics of the violin in the lovely “Serenata,” while low pizzicato evoke the

duet between trombones and double-bass in the jocular “Vivo” movement. In the “Finale,” melodies in the upper reaches of the fretboard attempt to capture the blaring trumpet line that brings the piece to its satisfying conclusion.

## Hungarian Rhapsody No. 2

Franz Liszt

Born October 22, 1811 in Sopron County,

Hungary (now Raiding, Austria)

Died July 31, 1886 in Bayreuth, Germany

Arr. W Kanengiser/Jon Minei

Hungarian-born Franz Liszt was a unique “sibling” indeed amidst a formidable “brotherhood” of composer/performers (such as Chopin, Paganini, Kreisler, and Rachmaninoff, to name a few) whose music and peerless virtuosity on the piano made him an international superstar of his time. As was common and, most likely, expected of a composer such as Liszt, he dove deeply into his ethnic roots for those pearls that would make his music truly and unmistakably Hungarian. Béla Bartók would later praise Liszt and his music, particularly the *Hungarian Rhapsodies*, calling them “perfect creations,” while at the same time hastily pointing out that the material Liszt was using was essentially Gypsy, and not entirely Hungarian.

The second of Franz Liszt’s *Hungarian Rhapsodies* is one of his better-known works. It was originally composed in 1847 as a solo piano piece dedicated to the Count László Teleky, and published in 1851. An orchestral version followed soon thereafter. Most of his rhapsodies, including this one, are comprised of two parts: a slower and expressive part which Liszt marks “Lassan” (lassu), and a final section marked “Friska” (friss) which builds up in intensity into a frenzied swirl. On a contemporary note, the

piece has become a staple of animation soundtracks, appearing in such cartoons as the Bugs Bunny “Rhapsody Rabbit” episode, Tom and Jerry’s “Cat Concerto,” Woody Woodpecker’s “Convict Concerto,” and many others.

## Music in Four Sharps (On John Dowland’s *Frog Galliard*)

Ian Krouse

Born 1956 in Olney, Maryland

Ian Krouse has established a reputation as one of the most important contemporary American composers writing today, and his output includes choral, symphonic, flute, organ, string quartet, and vocal works. He is most recognized, however, for his impressive body of pieces for guitar and guitar ensemble, and his long collaboration with LAGQ has resulted in a number of ground-breaking pieces, including the flamenco-inspired *Bulerías* and Baroque/rock *Labyrinth on a Theme of Led Zeppelin*. *Music in Four Sharps* has undergone a number of incarnations, first being written as a guitar duet (*Portrait of a Young Woman*) for the Pearl/Gray Duo in 1992, then recomposed as a piece for solo guitar and string quartet, and finally arranged for four guitars in 2012. Its inspiration is the *Frog Galliard*, one of the most famous dances by the Elizabethan lute master John Dowland. As the composer notes, this piece is exclusively in the key of E Major, with no accidentals. Krouse set it as a kind of compositional conceit to write a piece in which no notes stray from the key of four sharps, while maintaining its musical interest and integrity.

## World Tour

This set of pieces inspired by the music of various indigenous musical cultures reflects LAGQ's deep interest in the global influence of the guitar. A number of these pieces were created for their first two recordings on the Sony Classics label in the 1990s which opened up new territories of exploration for the four guitarists.

### Gongan

William Kanengiser  
Born 1959

William Kanengiser writes about *Gongan*: "Many years ago, the quartet was invited to play at a festival in Singapore. On a free night, we attended a performance by an Indonesian dance ensemble, accompanied by a traditional gamelan orchestra. It was my first direct experience hearing gamelan music, and I was entranced by the sonorities of the instruments and the hypnotic character of the music. A few years later, in planning the repertoire for a recording of world music pieces, I wondered if this music could somehow translate to the guitar. I immersed myself in listening to recordings, and searched for just the right piece to arrange for four guitars. Ultimately, I wrote an original work, inspired by the rhythms and scales of the Indonesian style. The most notable aspect of the piece is the use of preparations on the guitar strings (metal clips, plastic discs, mutes, small bells, etc.) to evoke the sound of the traditional gongs, percussion, and mallet instruments of the Balinese gamelan. The title, *Gongan*, is a term describing the recurring rhythmic pattern of the low gongs that serve as a foundation for all the upper voices."

## Spring Snow

Gerald Garcia  
Born 1949 in Hong Kong, China

Born in Hong Kong and raised in England, Gerald Garcia studied chemistry at Oxford University and now lives in Oxford where he enjoys cooking, computer music, Taoist Yoga, and conducting the odd chamber orchestra. His *25 Etudes Esquisses* for guitar solo have been recorded for NAXOS by John Holmquist and his music has been played and recorded by David Russell, Craig Ogden, the Amadeus Duo, the Eden-Stell Duo, Xue Fei Yang, LAGQ, and John Williams. Mr. Garcia wrote the following about the two pieces:

This work was written for LAGQ on hearing the news that they were to perform their Beijing debut in June 2008. *Spring Snow* is a traditional *pipa* solo (the *pipa* is a plucked instrument which ended up in China, having begun its journey in the Middle East) from the 14th century and is almost monothematic in structure, with an obsessive four-bar riff which branches out in many directions later on in the piece. I have turned it into a chamber work by adding several sections and elongating others as well as introducing a percussive element which is implied in the original. The work requires extensive use of *pipa* techniques such as tremolo, crossed string percussive effects, and heavy string bending.

## La Fiesta de la Tirana

Horacio Salinas  
Born July 8, 1951 in Lautaro, Chile

Horacio Salinas is the leader of the brilliant Chilean folk ensemble Inti-Illimani, and Scott Tennant arranged a number of their pieces for LAGQ. *La Fiesta de la Tirana* is meant to portray a religious procession, in which a parade is led up the mountain with an image of the Virgin

Mary (La Tirana) at the front. The piece begins quietly, as if from a distance and gradually gets closer and closer. Some of the traditional instruments imitated are the *charango* (a small guitar with an armadillo-shell body), *caja* (large drum), and pan-pipes, achieved by scraping the nail across the wound-bass strings.

## Samba Novo

Baden Powell de Aquino

Born August 6, 1937 in Rio de Janeiro, Brazil

Died September 26, 2000 in Rio de Janeiro

Baden Powell de Aquino is regarded as one of the most virtuosic and influential Brazilian guitarists of the 20th century. He was amazingly prolific, recording over 55 albums and writing hundreds of songs. While he was proficient in traditional classical guitar, he pioneered the chordal and melodic style of Brazilian guitar textures now associated with the style. He was not a fan of the more “watered-down” (as he put it) bossa nova style made popular by Carlos Antonio Jobim in the 1960s, and this piece, *Samba Novo* (new samba), is an attempt to return the samba to its driving, energetic roots. This arrangement was created by the contemporary seven-string virtuoso Marus Tardelli for the celebrated Quartetto Maugani, and it leaves room for free improvisation in between choruses.

## Celtic Fare

Scott Tennant

Born March 1962 in Detroit, Michigan

Simon Jeffes

Born February 19, 1949 in Crawley, England

Died December 11, 1997 in Somerset, England

*Celtic Fare* is a two-movement work; the second part contains an arrangement of the tuneful *Music for a Found Harmonium* by Simon Jeffes of the legendary folk music group The Penguin Café Orchestra. This jaunty piece was originally composed on a portable keyboard instrument, frequently used for yoga meditation chanting, and its popularity increased after it was featured in the soundtrack to the hit film *Napoleon Dynamite*. Scott Tennant arranged this piece for guitar quartet, tuning his guitar in the traditional “DADGAD” open tuning. Still, he felt that the piece needed more material to make a satisfying set. So he wrote a lyrical introduction entitled “Daya’s Spin” which reminded him of the gyrations of a particularly lovely yoga instructor, and expanded the fast movement by writing a second section, entitled “The Cat-Cow Reel.” The cat-cow is a yoga pose that was especially fascinating as demonstrated by Daya. As Scott says, “Yoga-Celt was born!”



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## ARTISTS

The Grammy Award-winning **LOS ANGELES GUITAR QUARTET** (LAGQ) is one of the most multifaceted groups in any genre. The LAGQ is comprised of four uniquely accomplished musicians, bringing a new energy to the concert stage with programs ranging from bluegrass to Bach. They consistently play to sold-out houses world-wide. Their inventive, critically acclaimed transcriptions of concert masterworks provide a fresh look at the music of the past, while their interpretations of works from the contemporary and world-music realms continually break new ground. Programs including Latin, African, Far East, Irish, folk, and American classics transport listeners around the world in a single concert experience. Their *Don Quixote* collaboration with Firesign Theater veteran actor Philip Proctor continues to expand and delight audiences, and the

work *SHIKI: Seasons of Japan*, written for the LAGQ plus guitar orchestra by composer Shingo Fujii, is connecting communities across the nation.

Winner of a 2005 Grammy Award, their *Guitar Heroes* CD released on Telarc is a brilliant follow-up to their Grammy-nominated *LAGQ: Latin. Spin* (Telarc 2006) continues their explorations of jazz and contemporary music. *LAGQ: BRAZIL* (Telarc 2007), including collaborations with vocalist Luciana Souza, was released to rave reviews, and their newest recording of the Rodrigo *Concierto Andaluz* and Sergio Assad's *Interchange*, written specifically for them, was released on Telarc in spring 2010, and quickly climbed to top spot on the *Billboard* charts. The live DVD of *The Ingenious Gentleman: Don Quixote* was released on the Mel Bay label in spring 2012.



UMS ARCHIVES

This evening's concert marks the **Los Angeles Guitar Quartet's** third performance under UMS auspices. The Quartet made its UMS debut at Rackham Auditorium in April 2006, and most recently appeared in Rackham Auditorium in November 2007.